

# THE LUTE.

A MONTHLY JOURNAL OF MUSICAL NEWS.

EDITED BY LEWIS THOMAS.

No. 136.]

Registered for Transmission Abroad.

APRIL 1, 1894.

[PRICE 2d.; POST FREE 2½d.]

Annual Subscription, Post Free, 2/6.

## THE LATE MADAME PATEY.\*

THE announcement of the sudden death of Madame Patey was received throughout the country with the greatest sorrow. To the musical public, and especially to those who had recently enjoyed the privilege of listening to her matchless voice, the sad tidings flashed through the "wires" on the morning of the 28th of February brought a painful surprise. Fuller information of the event revealed its truly pathetic features. The concert-tour arranged by Mr. N. Vert on behalf of Madame Patey for the purpose of affording her an opportunity of bidding farewell to her friends and admirers in the provinces was nearly completed. Only ten concerts more, and all her engagements made in connection with the tour would have been fulfilled. For six weeks Madame Patey had journeyed to and fro the length and breadth of the land without betraying any sign of failing health and strength. It was at Nottingham on Sunday night, February 25th, that indications of weakness first appeared. After spending the day of rest in a happy manner in the company of her daughter, Ethel, Madame Patey was at midnight taken ill with an attack of sore throat, which to some extent interfered with respiration. The attack, however, yielded to medical treatment before the morning, when, after consulting her doctor, she travelled to Newark in order to take part in the concert to be held there in the evening. Her singing on that occasion was attended with its usual success. The next morning Madame Patey proceeded to Sheffield, where a concert was to be held in the evening at the Albert Hall. An immense company assembled therein to enjoy once more the thrilling tones of the great contralto. On making her appearance on the platform the favourite vocalist was greeted with loud and prolonged applause. When the joyous uproar had ceased, the artist commenced to sing Handel's air, "Lascia ch'io pianga," every note of which was listened to with profound attention. At the termination of the song, the applause of the enthusiastic audience was renewed. Three times Madame Patey returned to the platform to acknowledge the congratulations of her admirers. As the cheering continued with redoubled vigour she came forward the fourth time, when to the delight of the company she gave the accompanist the signal to start the encore song, the piece selected being the old ballad, "On the banks of Allan Water." In ascending the steps leading to the platform she had the misfortune to stumble through catching her foot in her dress, but in spite of the agitation caused by the accident she proceeded with the song. After delivering the closing line, "There a corse lay she," Madame Patey moved confusedly towards the steps where her daughter and Mr. Ibbs were in waiting to receive her. In anguish she cried, "O Ethel, Ethel, I am blind," and on the instant she fell into

a state of unconsciousness from which she never recovered. The doctors in attendance upon her at her hotel, to which she had been removed, at once pronounced the case hopeless. In a few hours after the seizure, in the early morning of Wednesday, the 28th of February, Janet Monac Patey passed into the land of silence.

We append the following extract from a biographical sketch of Madame Patey which appeared in No. 76 of THE LUTE for April, 1889:—"Madame Patey was born in London on May Day in the year 1842. She is, however, of Scotch descent, her father, Mr. Andrew Whytock, being a member of a respected Glasgow family. At a very early age Janet Whytock appeared before the public in the Birmingham Town Hall. The encouragement then received in the capacity of solo vocalist did not so mislead as to prevent her entering Henry Leslie's choir, where for a time she found but few opportunities to gain personal distinction. Fortunately, teachers of that period did not, as, unhappily, do singing masters of the present day, prohibit entirely the practice of choral works, lest the pupil's voice should suffer by the exercise. To knowledge gained in the singing of glees, madrigals, part songs, and choruses, Miss Whytock was greatly indebted, for thereby came the ability to take part when called upon in concerted music requiring balance of tone and adaptability of style. In 1865 the voice of the young vocalist attracted the attention of M. Lemmens, who engaged her for a concert-tour, by which her talents became favourably known in the provinces. About that time another musician became deeply interested in the fortunes of the singer rising rapidly into fame, and this gentleman, Mr. John George Patey, eventually prevailed upon her in 1866 to assume his name by accepting his hand in marriage. In the same year Madame Patey sang at the Worcester Festival with so much advantage as to secure for herself a place in the list of artists selected for subsequent meetings. At Festivals held during the last twenty years in Birmingham, Bristol, Leeds, Norwich, Worcester, Hereford, and Gloucester, the singing of Madame Patey has contributed not a little to the success of new works produced at those places. Under the auspices of Mr. Arthur Chappell, Madame Patey, in the company of her husband, visited America, and sang throughout an extended concert-tour in the United States. In 1875, Madame Patey was engaged by M. Lamoureux to sing in four performances of the *Messiah* given under his direction in Paris. Her interpretation of the contralto music, especially of the air, "He was despised," made a deep impression upon audiences more or less unacquainted with oratorio music. Subsequently, at two of the concerts of the Paris Conservatoire, she sang the air, "O rest in the Lord," from *Elijah*. In token of their high appreciation of her services, the Directors presented her with a medal, bearing the name of the singer and the dates of the concerts."

Receiving many pressing invitations from music-lovers of Australia Madame Patey determined in 1890 to journey thither for the purpose of giving a lengthened series of concerts. The results were in every respect most gratifying. A few weeks ago Mr. and Madame Patey took possession of a house overlooking the Bay at Falmouth, the picturesque town in which the lady contemplated spending the autumn of her life.

"There's a divinity that shapes our ends,  
Rough-hew them as we will."

\* The accompanying likeness of Madame Patey is published by permission of Messrs. W. and D. Downey, of Ebury Street, S.W.



## CURRENT NOTES.

A BEETHOVEN performance with Herr Joachim as the leading executant drew a crowd of amateurs to the Popular Concert on Saturday afternoon, March 3rd. No artist of the past or of the present has done more to unfold the mysterious beauty of Beethoven's themes than the violinist who, on this occasion again played in the Quintet in C major for "strings," and in the Kreutzer Sonata for violin and pianoforte. In the former work he was associated with MM. Ries, Gibson, Hobday, and Piatti; and in the latter with Miss Fanny Davies, who also gave a performance of the Sonata in E flat for pianoforte alone. Whether engaged on the stately "Largo con gran Expressione," or on the captivating "Rondo," the lady at all times succeeded in convincing the auditors that her presentation of the themes was both able and true. Vocal pieces by Beethoven were effectively sung by Miss Fullinger.

On Saturday afternoon, March 10th, Lady Hallé occupying, in the absence of Herr Joachim, the post of first violin, led Beethoven's Quartet in F minor, and Brahms' Pianoforte Quartet in G minor. Mdlle. Eibenschütz selected for solo pieces three pianoforte studies by Thalberg, which she played with so much fluency and verve as to win approval from an audience prone to look down upon the works of a mere virtuoso. Yet after all it is not improbable that the subscribers will request the director of the concerts to insert now and again in his programme a piece by a composer and executant who with the public of fifty years ago was quite the rage. It may with consistency be urged by others that such works are not classical, but have they not really as much right to that elastic term as some of the Teutonic pieces so honoured? Signor Piatti again charmed the audience with beauty of tone and grace of phrasing in Locatelli's Sonata in D; and Mr. Santley sang with great expression a set of six songs by Ellen Wright, a composer hitherto unknown to the *habitudes* of the concert-room.

\*\*\*  
BRAHMS' new Pianoforte Pieces were played in their entirety by Mdlle. Ilona Eibenschütz at her recital given in St. James's Hall on the 7th ult. They were rendered in a most praiseworthy manner. The young artist also distinguished herself in performances of Schubert's Sonata in D, Schumann's "Etudes Symphoniques," and other pianoforte works.

\*\*\*  
MUSICIANS in conference and writers in the Press are in the habit of taking for the subject of discussion the neglect of orchestral music in amateur circles. Whilst rejoicing in the progress now being made in the Metropolis and in two or three important towns in the provinces, they cannot refrain from uttering lamentations over the sad condition of bands that usually perform at concerts given by musical societies. They have reason, for whilst choral music is everywhere flourishing, instrumental music, the latest development of the art, is still seen in a backward state. The cause is not far to seek. To bring that elaborate machine, the modern orchestra, into working order untiring perseverance and zealous application are required on the part of amateurs. Their ardour, unfortunately, are apt to cool. Not so, however, with the members of the Bromley (Kent) Musical Society, who, pursuing the practice of the art with diligence, were enabled to give at a subscription concert held in the Drill Hall on the 3rd ult., an excellent performance of a programme

embracing Schumann's Concerto for pianoforte and orchestra, German's incidental music to Henry VIII., Grieg's Melodies for Strings, and Auber's overture to *Masaniello*. In the difficult Concerto the soloist, Miss A. A. Reed, and all associated with her, achieved a triumph. Violin solos were played with great success by Mr. A. Payne, and vocal pieces were ably sung by Miss A. Holding and Mr. Alliston. Mr. F. Lewis Thomas, the conductor, thoroughly deserved the hearty congratulations of the audience, amongst whom were critics of the highest authority.

\*\*\*  
By adding the name of Signor Paola Tosti to their list of Professors of Singing the Directors of the Royal Academy of Music have placed within the reach of vocal students the aid of a musician renowned for taste and skill.

\*\*\*  
ON Sunday afternoon, March 4th, troops of friends wended their way to the residence of Mr. Charles K. Salaman to offer congratulations to that highly respected gentleman on the completion of his 80th year. To the delight of the company, the veteran musician played to them on the harpsichord and on the pianoforte, and also brought forward a new vocal piece, "A Love Song," composed by him specially for the happy occasion.

\*\*\*  
APART from Church observances of Lent there are but few traces to be discovered at the present day of any disposition on the part of society to keep the season by abstaining from indulgences deemed inimical to a penitential frame of mind. Commerce and fashion, business and pleasure pursue their course with little or no interruption. Occasionally our musical societies arrange their scheme of concerts in a way to show acknowledgment of the claims made in the name of Christianity. A good example is set in this respect by the Royal Choral Society, which invariably adapts its programmes to the requirements of the several seasons of the year. The "Requiem" from Gounod's *Mors et Vita*, and Rossini's *Stabat Mater* were selected for performance in the Albert Hall on the first of March. From a musical point of view these two works present but little in common. Why should perfect agreement be expected of them? Though a universal language, has not music many idioms? To cherish the one dialect and to despise the other is to rebel against the very spirit of music. Under the direction of Sir Joseph Barnby both the *Requiem* of the French musician and the *Stabat Mater* of the Italian composer were performed in an excellent manner, the soloists being Mrs. Eléne Eaton, Miss Marie Brema, Mr. Watkin Mills, and a new comer, Herr Von Bandrowski.

\*\*\*  
MR. AUGUST MANNS occupies in an informal way the post of examiner-in-chief to the musical public. To him are sent from all parts of the world the compositions of aspirants to fame. Without being in the least influenced by the signatures appended, the "scores" are carefully perused, and, should they reveal merit of an exceptional kind, are, as occasions serve, included in the scheme of the series of Saturday concerts at the Crystal Palace. Though a favourable verdict pronounced by him carry not with it a scholastic degree, it places honours of infinitely greater value within reach of the composer. As a candidate for these honours awarded by the public, Mr. Walter Wesché presented himself at the Saturday concert on March 3rd, the "exercise" submitted being an orchestral ballad, entitled "The Legend of Excalibur,"

He was happy in choice of a subject, one so marvellously treated by the late Laureate, who transformed rough materials gathered together by Sir Thomas Mallory into a form of exquisite beauty.

With commendable ambition the composer has essayed to depict by his art scenes which the poet described—the rising of the mystic sword from the bosom of the lake, the battle in the west whereat King Arthur slays Modred, the vanishing of the magic weapon, and the passing away of the hero. To a certain extent the musician has succeeded in providing suitable and effective themes, the martial strains indicating the bustle of the camp and the excitement of the tournament being specially attractive. Throughout the work there are evidences that the Legend had been busy in suggesting artistic fancies and musical subjects which, though necessarily inadequate to describe the sword or the hero who brandished it, might be regarded as embodiments of the spirit of the poem. As a storyteller, music is, of course, feeble by far than dumb-show, but though it falls short of the understanding, it will reach the heart. "The Legend of Excalibur" was received with favour expressed in genuine applause which the composer, Mr. Wesché, acknowledged from the platform. The orchestra also performed on this occasion Wagner's *Faust* overture, Liszt's Symphonic poem, "Les Preludes," and Beethoven's Symphony in C (No. 1). Violoncello solos were played by Herr Becker, and vocal pieces had for exponent Mdlle. Rose Plitzka.

Herr Joachim was the "star" that led a great multitude to Sydenham on Saturday afternoon, March 10th. Nothing was needed but the bare announcement that he would play to bring a music-loving crowd to the Palace. It mattered but little what works were selected so long as they afforded opportunities to enjoy the art of the executant. Had the visitors been allowed to name the chief piece, they might have called with one voice for Beethoven's Violin Concerto, and have justified their choice by asserting without fear of contradiction that the solo music therein receives from Joachim an unequalled interpretation. As it happened, the Concerto in D, composed expressly for him by Brahms sixteen years ago, was the work selected. How he played it might readily be imagined. It was indeed a remarkable display. That he was throughout the Concerto supported by his orchestral associates with tact and skill will be taken for granted. Herr Joachim also rendered to perfection the exquisite romance of Beethoven, and in answer to an enthusiastic request for an encore gave one of Bach's unaccompanied pieces. The concert began with the "Elegiac Overture," composed by Dr. Joachim, and concluded with Raff's "Leonore" Symphony; in both works the instrumentalists under the direction of Mr. Manns distinguished themselves. Miss Monteith was the vocalist.

We hear with regret that Dr. Hans Richter has been suffering from illness which, though not of an alarming character, has rendered him unable to fulfill his duties at the Vienna Opera House. At the last Philharmonic Concert in that city the bâton which he has wielded with so much success was transferred to the hands of the second in command. That he may speedily recover his wonted good health is the wish of all lovers of music in this country. Without the presence of the great conductor, the London musical season would indeed be lacking in interest.

At the seventh of the current season of London Symphony Concerts a novelty in the form of a Concerto for violin and orchestra, by Moszkowski, found a place in the programme. As to the merits of the composition there was but little diversity of opinion. No one with taste could be insensible to the charm of its melodies; and no one with judgment could entertain a profound respect for its musicianship. With regard to its performance by M. Saurel unanimity prevailed. It was indeed an admirable display of technical skill and of graceful expression. The Symphony was Beethoven's C minor, which received a really splendid interpretation. Mr. Henschel has never led his instrumental forces to a more decided victory. They, surmounting every obstacle, reached an artistic height never before attained under his direction. Beethoven's Overture, "Leonora," and Wagner's Prelude to *Lohengrin* were also played in excellent style. The vocalist was Mrs. Henschel, who gave a charming rendering of the song, "Spring," composed by her husband.

THE announcement of the death of Mr. Gwyllym Crowe made a painful impression upon the musical public. For many years he occupied a prominent position as conductor of the Promenade Concerts, which, under his guidance, obtained success. As bandmaster of the 14th King's Hussars he went to the Crimea and during the war did service in the field, in the camp, and in the hospital. Soon after leaving the army he was appointed director of the orchestra at the Southport Aquarium; and in 1881 he entered upon his duties as conductor of the Covent Garden Concerts. Gwyllym Crowe was a clever musician and a most amiable man. On Wednesday, March 7th, he was busy with friends propounding schemes for an autumnal series of Promenade Concerts, and on the following day he passed to eternal rest.

THE concert given on the 7th ult., by the Westminster Orchestral Society, was more than usually successful. Enthusiastic music-lovers filled the Town Hall, and the performance was worthy of their patronage. Sir Charles Hallé played the solo in Schumann's Pianoforte Concerto, and conducted the orchestra in Mendelssohn's Violin Concerto, the soloist being Lady Hallé, while the two consummate artists were associated in Beethoven's "Kreutzer Sonata." Among the instrumental works given under the direction of Mr. Stewart Macpherson was Gade's Symphony in B flat. Miss Liza Lehmann was the vocalist.

ON Saturday afternoon, March 17th, the Professors at the Royal Academy of Music assembled in the concert-room, at Tenterden Street, to celebrate the birthday of their highly esteemed colleague Señor Manuel Garcia, who on that day entered upon his ninetieth year. Dr. Mackenzie opened the proceedings with proposing that Mr. Walter Macfarren be requested to act as chairman, and in that capacity to present to Señor Garcia, for his acceptance, the birthday gift—consisting of a silver tea and coffee service accompanied by an illuminated address—with which the members of the staff sought to evince their admiration of the grand old man, the *doyen* of the musical profession. In a truly eloquent speech Mr. Walter Macfarren gave expression to the feelings of pride and affection with which Señor Garcia was regarded, and at the same time referred to the magnitude of the services he had rendered not only to art, but also to science. With deep emotion



Señor Garcia responded to the remarks and kind wishes, and thanked his colleagues for their generous birthday gift.

THE South London Choral Association, founded in February, 1869, has just celebrated its twenty-fifth year. The Association, which started in a very small way, "for the practice and performance of high-class music," has grown into an Institute of Music (situated in the Camberwell New Road), with between 1,000 and 1,200 pupils annually passing through its various classes. Mr. Leonard C. Venables, who has been conductor of the Choral Association—and is now principal of the Institute—since its foundation, may be congratulated on the success attained. The members provided a capital programme for the entertainment of their friends. Chief amongst the items was the singing of the select choir under the bâton of the principal.

No more welcome addition has of late years been made to the *répertoire* of the Philharmonic Society than Tchaikowsky's Symphony in B minor, Op. 74, a composition that may be accepted as virtually the final work of the Russian musician. Well may the symphony be styled "pathetic," since its completion preceded but a short time the sudden death of the composer, whilst its general tone is peculiarly significant of the ending of earthly existence. The alternations from joy to sorrow with which life is chequered are suggested by the frequent changes of time in the opening movement, the *allegro con grazia* (second portion) has a simplicity that seems to breathe implicit confidence in a Higher Power, the following *allegro molto vivace* with its spirited and triumphant *finale* may be taken as symbolical of victory over Satanic hosts, and last of all comes the peaceful passing away to another sphere. This sixth symphony of Tchaikowsky is a composition that appeals to the heart as well as to the mind. Its reception in Queen's Hall on the 28th February and on the 14th ult. (when it was repeated by general desire) was of the most favourable description. The performance, under the direction of Dr. A. C. Mackenzie, was on both occasions admirable. At the first concert the Concerto was Beethoven's in E flat for pianoforte, played with appropriate feeling by Mr. Leonard Borwick; and at the second there were the same master's Pianoforte Concerto in G, finely rendered by Miss Fanny Davies, and Dr. Mackenzie's violin "Pibroch," the difficulties of which were mastered by M. Emile Sauret.

THE Bach Choir, with the St. Matthew Passion Music sung to the original German words, brought an overflowing audience to the Queen's Hall on the 15th ult. Only a few trifling omissions in the lengthy score were made, and the performance, under Professor Stanford, deserved commendation, though it was not altogether free from weak points. Dr. Joachim played the violin obbligato, Miss Hélène Dolmetsch manipulated the viola da gamba, Mr. Arnold Dolmetsch was at the piano—the idea of a harpsichord being abandoned, and Mr. Frederic Cliffe was the organist. The soloists were Miss Fillunger, Miss Marie Brema, Messrs. Norman Salmond, David Bispham, and Robert Kaufmann, the latter doing fairly well as the Narrator, a part in which he is celebrated in his own land.

ON March 15th the twelfth annual Stratford Musical Festival was brought to an end with the usual concert

by the successful competitors in the Town Hall, Sir Joseph Barnby distributing the prizes. No fewer than 331 persons, besides choral and other duplicated performers, were contestants during this Essex Festival. Thirty-four competitions in different branches of music took place, and besides these there were three classes with insufficient entries, namely, church choirs of mixed voices (for which Messrs. Patey and Willis had offered a prize), school choirs, and oboe playing. The most successful prize winners were the Misses McCullagh (Leyton), Miss E. B. Masters (Clapton), and Miss Emily Bell (Leyton). The brass band contests will be held in the summer.

### THE NATIONAL MUSIC OF INDIA.

THIS subject occupied the attention of the Musical Association both at the February and March meetings. On the first occasion, Captain C. R. Day delivered a lecture on "Indian Music," and on the 13th ult. there was a brief discussion upon it. In his address, Captain Day said that Europeans as a rule leave India with the idea that the national music of the country consists only of noise and incessant drumming, varied perhaps by nasal drawling. Orientalists are aware of the existence of many Indian musical works which contain full descriptions of the ancient melody types, technically known as Râgas and of the Talus, or rhythmic forms. The natives say that music is of divine origin, and they attach great importance to the art in their religious observances. Hindu mythology abounds with references to music, and indeed the very notes of the scale and the melody types are considered as but representative of the celestial beings from whom they take their name. Music is known as the fifth Veda; the ancient musical writings are generally spoken of as Ghandarva Shastra or Ghandarva Veda; the name Ghandarva being given the celestial musicians.

The Hindus divide their octave into 22 intervals called s'rutis. The temperament of the Indian scale would therefore, at first sight, appear to differ widely from any temperament recognised in Europe. Recent inquiry, however, shows that there has existed a considerable difference of opinion as to whether the 22 s'rutis were equal divisions of the octave or not; and even in the Sanskrit works this is not clearly explained. It appears that the existence of this s'rutis, or intervals less than semitones, is purely theoretical, and when employed is practically limited to purposes of grace and embellishment. The temperament of the scale has from time to time attracted attention among acousticians and musicologists. The national instrument, the Vina, is fretted semi-tonically.

As regards the apparent similarity of the Indian and European scales, it must be remembered the latter were evolved, in process of time, from those of ancient Greece. Whether there can have been any direct connection between Indian music and that of ancient Greece must be a matter of pure conjecture. It is tolerably certain that the music of the whole ancient world consisted entirely of melody, and that harmony or counterpoint in the modern acceptation of the words were altogether unknown. Strabo shows that Greek influence extended to India, and also that Greek musicians of a certain school attributed the greater part of the science of music to India—a statement which deserves attention. Even now most of the old Greek modes are represented in the Indian system. The strings of all Indian instruments

are very thin in proportion to their length, the slightest pressure upon the fret causing a variation in the pitch.

The Hindus have a system of notation which, although sufficient for their requirements, is rather complicated. It consists of an employment of the seven letters of the alphabet denoting the musical notes, the time value of the note being expressed by a system of dots and signs placed above and below. The notation cannot be said to be in general use, and it varies slightly according to the requirements of individuals. Time is considered under the name of Tala. There are seven distinct varieties of Tala, each of which is again subdivided into five. Hence there are 35 distinct measures. There being practically no harmony in Hindu music as considered from a Western point of view, clefs are not employed. The key-note is considered to be Sa, and is, in fact, the exact equivalent of the moveable Do of the Tonic Sol-fa system, being taken of any pitch as the performer may require. The foundation of all Indian music is the employment of a given number of melody types, known as Râgas. A Râga may be defined briefly as a melody type founded upon certain intervals of a scale or mode. It is curious to note that the Indian musician is taught traditionally, that certain Râgas are appropriate to certain hours of the day and night, and that in educated circles it is thought rather a display of ignorance to ask for any Râga out of its proper hour. There are now two distinct systems of music in use in India, known as the Hindustani and the Karnatik. The latter, which is practised chiefly in Southern India, may be called the national system. The Hindustani shows traces of Arabian and Persian influence.

#### LONDON AND COUNTRY CHURCH CHOIRS.

\* \* We shall be glad to receive communications from organists and choirmasters respecting the proceedings of their choirs. Such communications should be posted to the Editor of THE LUTE before the 20th of each month to obtain mention in the following number.

THE usual performance on the Tuesday evening in Holy Week at St. Paul's Cathedral of a great portion of Bach's Passion Music according to the St. Matthew text, duly took place. It was preceded and followed by prayers, the service commencing with Stainer's setting of the "Miserere," and was therefore to be regarded as a species of anthem. The cathedral was densely crowded, and it was observed that the congregation joined with increased fervour and numerical force in the chorales with which the sacred narrative is interspersed, thus to a greater extent than before realising the intentions of the composer. The choir employed on the 20th ult. was far in excess of the ordinary choral body of the cathedral, and there was a large orchestra, so that adequate means were provided for the interpretation of such numbers as "Come, ye daughters, weep with me," in which the second choir responds to the subject submitted by the first. This and the other choruses of a kindred type, not forgetting the tremendous outburst of indignation "Have Lightnings and Thunders," created all their olden influence upon the hearers. The dramatic passages, no less than the devotional, proved, indeed, as telling as ever. Dr. Martin conducted. Following the custom adopted of late years, two organs were used, Mr. W. Hodge presiding at the great instrument in the gallery, whilst Mr. Herbert Hodge was at the small moveable organ on the ground in

proximity to the choir. Mr. Frederick Walker again accompanied the recitatives on the pianoforte.

M. ALEX. GUILMANT, the celebrated organist of the Church of La Sainte Trinité, Paris, gave a recital at Hampstead Parish Church on the 14th ult. to a congregation that filled the large building in every part. An important feature in the liberal selection of pieces was Bach's Prelude and Fugue in D major, which was rendered with appropriate dignity, with the utmost clearness, and with perfect execution. The church choir was heard in one of Orlando Gibbons's sterling anthems.

HAYDN'S Passion Music was creditably performed on the 1st ult., in the Church of All Saints, Kingston-on-Thames, by the Kingston Choral Society. Mr. Alderson, the organist of the church, conducted, and Mr. Edwin Stephenson played the accompaniments on the organ. The solo parts were taken by the Misses M. Purvis and Lunn, Messrs. Green and Archdeacon.

THE Haverstock Society gave Sir John Stainer's sacred Cantata *The Daughter of Jairus* at Haverstock Chapel, Maitland Park, London, on February 26th. Master Sydney Lovett, Messrs. Reynolds Wood and J. J. Moody were the soloists, and they were well supported by the choir. Mr. W. M. Wait was conductor, and Mr. Morton H. Burrows the organist.

AT Trinity College Chapel, Cambridge, on the 3rd ult., Dr. Alan Gray—the composer of the Cantata *Arethusa*, produced at the Leeds Festival of 1892—kept the attention of his listeners with a Fantasia in D minor (still in MS.), composed by himself last year; a Prelude in Canon by Silas; the *Coriolan* overture of Beethoven; the Cantilène in F from Rheinberger's 12th Sonata; the Notturmo in E from Mendelssohn's *Midsummer Night's Dream*; and Bach's "Passacaglia."

THE Dedication Festival celebrations at Chigwell Parish Church included a special musical service and organ recital, when the choir, augmented by Mr. Riding's "Ladies Choir," sang a striking setting of the 100th Psalm by E. C. Nunn. Dr. Martin's military service, and some selections from Handel, were also given. Mr. Cuthbert Nunn, F.R.C.O., was at the organ, and Mr. Henry Riding, F.R.C.O., conducted.

THE Laygate church choir, South Shields, made a good impression on the 5th ult., with Farmer's Oratorio *Christ and His Soldiers*, the choruses, like the solos, being sung with steadiness and regard for expression. There was a small orchestra, besides which Miss McClelland was at the piano, and Mr. R. A. Wilkinson at the organ. The bâton was in the hands of Mr. A. McClelland.

#### DOINGS IN THE SUBURBS, PROVINCES, &c.

\* \* To obviate any interesting event in the Suburbs or Provinces escaping attention, we shall be glad to receive communications from local correspondents. These, however, must reach us before the 20th day of the month.

THE season of the Bradford Festival Choral Society came to a close at St. George's Hall on March 16th with an efficient performance of Berlioz's *Faust*, a work that increases in favour wherever it is heard. The rendering of the dramatic choruses was exceedingly good. The Easter Hymn was given with firmness and dignity, and there was no lack of spirit in the combined chorus of students and soldiers. Miss Medora Henson sang with adequate feeling the music of Marguerite, particularly the beautiful air, "Ah, me, my heart is heavy," and

Mr. Iver McKay was equal to the title part. Mr. Watkin Mills's Mephistopheles was a singularly vigorous and telling representation. He gave the music with adequate point and dramatic spirit, every passage being made to tell. Mr. Thornton sang Brander's song, and the orchestra acquitted themselves so well that an encore of the Hungarian March was desired. Mr. W. H. Garland, the conductor, declined, however, to accede to the request.

At Newcastle-on-Tyne *Elijah* was given in the Town Hall in connection with the Saturday Night People's Entertainment. The soloists were Madame Adelaide Mullen, Miss Marie Rhodes (whose singing of "O rest in the Lord" was something to haunt the memory), Mr. Henry Beaumont and Mr. Daniel Price. The choruses were given under the direction of Dr. Rea.

The Newcastle Amateur Choral Society (conductor, Mr. McCullum) gave their annual invitation concert in the old Assembly Rooms, taking for their subject Verdi's *Il Trovatore*. The choruses were very well rendered. Mrs. James Wilson, of Leeds, as Leonora, sang acceptably, many of her numbers being heartily applauded. Azucena fell to Miss Clara Cole, and Mr. Morgan Wilkinson was the Count di Luna. As Manrico, Mr. Tom Child was never heard to more advantage, and his performance elicited genuine enthusiasm.

In the Newcastle Assembly Rooms on February 28th, Miss Fanny Davies, Dr. Joachim, and Signor Piatti made their annual appearance before a large audience. The programme was exceptionally interesting, and included two exquisite trios, perfectly rendered, namely, Dvôrák's F minor, Op. 65, and Beethoven's B flat, Op. 11. Miss Davies selected for solos Bach's Capriccio in C minor, Brahms's Romance in F minor, and Beethoven's Rondo in G. Her spirited and graceful playing creating a *furore*. The gifted violinist and cellist also each gave a solo. Miss Louise Phillips was the vocalist, and Mr. James Preston proved as usual an efficient accompanist.

The second venture in Newcastle of Messrs. Harrison (of Birmingham) was not much more successful than their first, the Town Hall on the 9th March being scarcely two-thirds full. Of the performers, the palm must be given to the Meister Glee Singers, whose execution of madrigals was a revelation to the audience in part singing. The other artists were Mdlle. Antoinette Trebelli and Madame Alice Gomez as vocalists, Miss Muriel Elliott was solo pianist, Miss Nettie Carpenter violinist, and Madame Hart accompanist.

Another musical event of importance in Newcastle was the visit of the celebrated Glasgow orchestra under the conductorship of Mr. Henschel. Their performance at Olympia on March 14th was a treat to all present. The spacious building was fairly well filled. Members and patrons of the Chamber Music Society, in order to secure a numerous audience, had subscribed for the requisite number of tickets and distributed them amongst their friends. The programme comprised the overture to *Oberon*, Beethoven's Symphony in C minor, the overture to *Tannhäuser*, and the Mendelssohn Concerto for violin and orchestra; Mr. Maurice Sons being soloist. Each of these works was admirably performed. Mrs. Henschel contributed three songs.

In Gateshead Town Hall a fashionable audience assembled on March 1st at a concert on behalf of the local Nursing Association. Madame Fanny Moody, Miss

Mary Thomas, Mr. Tom Child, Mr. Charles Manners, and others appeared. Among the accompanists were Miss Neesham, Mr. James Preston, and Mr. C. F. Lloyd, Mus. Bac.

THE Runcorn Tonic Solfa Choir concluded their ninth season on the 28th February by a performance of Handel's *Jephtha*, with Sir Arthur Sullivan's additional accompaniments. The principal vocalists were Miss Ada Lee, Miss Ravell, Mr. Tom Child, and Mr. A. S. Kinnell. Mr. F. Royle, F.R.C.O., was the organist, Mr. J. W. Collinson, leader of the band, and Mr. John Holford, L.T.S.C., conductor.

THE musical public of Glasgow are greatly pleased to learn that arrangements are almost completed, whereby the two great orchestral schemes will be merged into one next season. Mr. Henschel is to conduct the orchestral concerts, excepting in January, when Mr. Manns, of the Crystal Palace, will be able to journey north. Mr. Bradley will conduct the choral concerts as formerly.

The pupils of the Athenæum Operatic Class gave a week's performance of Gounod's pastoral *Mirella*, under the baton of Mr. Allan Macbeth, the principal, who is to be congratulated on the unqualified success of the representation. A spirited rendering was given by both sets of soloists, who sang on alternate nights. The chorus sang and acted remarkably well, and had more tone and "go" than is often obtained from professional companies. The prominence of the wood-wind in the orchestra, ably led by Mr. W. H. Cole, gave delightful piquancy to the performance. Light opera is the favourite just now, many of the societies having left the staid oratorio and cantata for the Gilbert-Sullivan series, perhaps as an antidote to the depression of dull trade through the day. The Orpheus Club gave three performances of *The Pirates of Penzance* in the Athenæum Hall, under Mr. James Barri, to crowded houses. The "Philomel," under Mr. Hoeck, will shortly give *Iolanthe*. Then we have the Dennistown Minstrels and Magpie Minstrels. These performances, it is only just to say, are given in the cause of charity, and often result in large surpluses. Even the juveniles seem to be following the same lines with Kinderspiels. Mr. Murray in Regent Place, with *Playmates*, Mr. Brown, in St. Paul's, with *Dan, the News Boy*, Mr. Johnston, at Dennistown, with *The Rose Queen*, Mr. Hannay, at Kinning Park, with *Rustic Life*. The juvenile choir of Busby U.S. Church gave a most enjoyable rendering of Johnston's *Flora's Festival*. The little ladies who undertook the solos deserve great praise, and Mr. Mather, who conducted, must have felt rewarded for his labours.

Still, some societies stick to the old order of things. Dr. Bell reviving *Samson* in the Vale of Leven, the Airdrie Choral Union under Mr. Johnston giving the *Creation* shortly, and Mr. Love Falkirk producing the *Lord of the Isles*. Another outlet for smaller sacred pieces is to be had in the numerous Services of Praise now given on Sunday evenings, and in spite of the "unco guid," who see in this the thin end of the wedge, draw large and attentive audiences.

The annual concert of the Kyrle Choir is always most enjoyable, and that given on March 12th was no exception to the rule. Gounod's *De Profundis* was the principal item, and was rendered with much refinement. The other pieces were mostly of a bright character. Mr. Carrick conducted, and Mr. Heap assisted at the organ in the cantata.



The Pollokshields Philharmonic Society, under Mr. John Cullen, gave Anderton's *Wreck of the Hesperus*, on March 13th, with part songs, two of which, "Young Lochinvar" and "My Nannie's Awa," were specially arranged by the conductor.

The Thornliebank Philharmonic Society made their first appearance on March 1st in Pattison's "Song of the Bell" and other selections. The chorus gave ample evidence of Mr. Thomson's careful training. The soloists were unfortunately considerably hampered in the cantata by that bane of provincial concerts, the amateur orchestra. Why will conductors thus try the patience of an audience?

### OPERA IN THE PROVINCES.

At Liverpool, on the 3rd ult., Wagner's early opera *Rienzi* was revived by the Royal Carl Rosa Company, and secured a large amount of approval. It is to the founder of this organisation that the English public owe their knowledge of this opera in the first instance. Having most successfully experimented with an English version of *Der Fliegende Holländer*, Mr. Carl Rosa adopted *Rienzi* during his season at Her Majesty's Theatre in 1879, and engaged for the title part Mr. Joseph Maas, whose reputation was considerably augmented by his delivery of the Prayer, sung by the Tribune towards the close of the opera. This character has now devolved upon Mr. Barton McGuckin, whose knowledge of stage requirements enables him to give adequate significance to the dramatic element, whilst the music is excellently suited to his voice. Miss Meisslinger is a competent representative of Adriano; the heroine Irene is well sustained by Mlle. Marie Duma, and Mr. Max Eugene is the Stephano Colonna. Miss Minnie Hunt plays the Messenger of Peace, a character that in the London representation fifteen years ago brought Madame Georgina Burns into favourable notice. *Rienzi*, as Mr. Carl Rosa perceived, depends largely upon spectacle, and in this respect nothing is wanting in the present revival.

On the opening night of the Carl Rosa Company at Manchester Gounod's *Faust* was performed, with Miss Frances Saville as Marguerite and Mr. Frederick Norton as Valentine. The lady had not before appeared in Cottonopolis, but her refined singing made her a favourite before the last act was reached. Mr. Norton was entirely new to the operatic stage, and on the whole may be congratulated upon the result of his exertions. Mr. Alec Marsh was the Mephistopheles, and Mr. Hedmond the Faust. In *Lohengrin* Mlle. Marie Duma was well received as Elsa, Miss Meisslinger as Ortruda repeated a success months ago obtained in London, and Signor Abramoff as the King justified his promotion from the part of the Herald.

Mr. J. W. Turner's opera season in Birmingham was brought to a prosperous termination. The *répertoire* chiefly consisted of well-known works, and these were capably rendered by a company having among its leading members Messrs. Ludwig, Ridding, and Otley Cranston, and Misses Amelia Sinico, Amy Martin, and Florence Lambeth.

### OPERA ACROSS THE SEAS.

MASSENET's opera *Thais*, concerning which rumour had been busy for several months, was produced at the Paris Opéra on the 16th March with all the accompaniments betokening confidence in success. Whether these

sanguine hopes will be realised remains to be seen, but should widespread popularity be achieved by the work it will be due rather to the music than to the story, which is of the mawkish sentimental order. M. Massenet has taken the poetic semi-religious romance of the same name by M. Anatole France, and the adaptation for stage purposes has been accomplished by the experienced M. Louis Gallet. Briefly, the story relates to the conversion of an abandoned woman by an early Christian missionary, who at first, fascinated by her beauty, thinks himself strong enough to resist her wiles, but ultimately hysterically mourns her departure from this life, although he believes her soul has been saved. This, like the same composer's *Hérodiade* (otherwise "John the Baptist") is not a theme calculated to find much favour in this country. All that glowing orchestration and elaborate scenic effect can do to give colour to the dangerous position of the representative of Christianity is turned to account. After the first act the instrumentalists are given a symphony supposed to treat of the amours of Venus and Adonis, whilst at a critical epoch in the hero's fluctuations between resistance and yielding to earthly passion he is visited in a dream by the Seven Spirits of Temptation, and, like Tannhauser, witnesses a series of voluptuous dances. The fervour of the hero, Athanael, is contrasted with the cynicism of Nicias, a Sybarite philosopher who ridicules the missionary. The Christian zeal of Athanael wanes towards the close. He becomes tortured by jealousy, and is distracted with grief when on her death-bed Thais bids him be resigned to destiny. To the adoption of such a story Massenet may have been led by the opportunities afforded for the introduction of Eastern Church music, varied by passages instinct with dramatic feeling. There is a Vesper Hymn in the first act, a monastic chorus in the third, and in the closing scene are sung anthems of nuns and angels. Of another stamp are the scenes between Athanael and Thais, the latter of whom invokes the aid of Venus; the satirical utterances of Nicias; and the ballet scene already referred to. An agreeable representative of Thais was obtained in Mlle. Sybil Sanderson, M. Delmas was the Athanael, M. Alvarez the Nicias, and M. Delpouget embodied Athanael's companion monk Palemon.

Monte Carlo is becoming a favourite place for the introduction of operatic works. Last year Berlioz's *Faust* was produced there for the first time on any stage with M. Jean de Reszke in the tenor part, and now we have to record the first representation of *Hulda*, a four-act work by the late César Franck, a composer who laboured long in Paris, but who was more successful in turning out promising pupils than in getting his own compositions presented to the public. *Hulda* is certainly a work that should have been heard in the composer's lifetime. It has much to recommend it to modern patrons, being thoroughly dramatic in tone, finely instrumented, and not deficient in melodic grace. Like so many modern works, the story is Norwegian in character. A raid is made by a savage tribe on a village, and the girl Hulda is carried off by the chief Gudleik. After some time arrangements are made for his marriage to the captive, but meanwhile the girl has become attached to the knight Eiolf. The rivals meet in a fencing bout, which their natural antagonism turns into a mortal combat, and Gudleik is killed. Hulda does not succeed in retaining Eiolf's affection, and in revenge she leads him into an ambush. He falls by the hands of his foes, and then Hulda commits suicide by throwing herself into the sea. An allegorical ballet, in which Winter is thrust aside by

Spring, is an important feature both as regards music and spectacle in the concluding act. Madame Deschamps-Jéhin, whose artistic performances at Covent Garden some months ago are so vividly remembered, played the heroine with genuine dramatic impulse; M. Lhérie, who has also appeared at Covent Garden, was the barbaric chief; M. Saleza the fickle Eiof; and Madame D'Alba played a female who is largely responsible for Hulda's troubles. M. Jéhin conducted the orchestra, and the opera was very favourably received.

Verdi's *Falstaff* has been given in German in the opera house at Berlin, with Herr Betz as Falstaff, Fraulein Leissinger as Mrs. Ford, Frau Goetze as Mrs. Quickly, Fraulein Dietrich as Annie Page, Herr Frankel as Ford, and Herr Sommer as Fenton, the conductor being Dr. Mück. The translation of Boito's libretto was made by Herr Kalbeck, and the reception of the work was as favourable as could be wished.

At the Teatro Argentina, Rome, Madame Bellincioni has made some sensation by her brilliant performance in *La Traviata*. Ponchielli's *La Gioconda* with Madame Pasqua and Madame Borelli has also been well received, but of *Puritani*, which had just previously occupied the bill, even Roman audiences are stated to be getting tired.

In Rotterdam, the company of the Theatre Royal Français de la Haye have given Leoncavallo's *I Pagliacci* in French, with some success. The Nedda was Madame Vaillant Conturier, the mountebank hero was forcibly represented by M. Samaty, the Tonio was M. Barbe, the Peppe M. Desler, and the Silvio M. de Bock. In Victor Massé's *Les Noces de Jeannette*, which preceded the modern work, Madame Hervey was delightful as the heroine.

Mr. Abbey's opera season in New York closed with a performance of *Carmen*. In the number of its representations Bizet's opera far exceeded any other work given during the series. It was heard twelve times against the eight of *Faust*, seven of *Cavalleria Rusticana*, six of *Romeo et Juliette*, and five of *Lohengrin*. There can be no doubt that Madame Calvé was the most popular of the *artistes*. From New York the company proceeded to Boston, where they opened with *Faust*. M. Jean de Reszke was too ill to appear, and his place was taken by Signor de Lucia. The other principals were Madame Eames, Madame Scalchi, M. Lassalle, and M. Edouard de Reszke.

#### IN REMEMBRANCE.

THE first place among musicians removed in the month of April from the art they adorned must be given to George Frederick Handel, who, although a native of Saxony, is justly claimed by this country, inasmuch as it was here that all the works causing his fame to descend to posterity were penned. It was in England also that he received the encouragement, varied by occasional rebuffs, by which his career was marked. No sacred compositions produced by one man, and dating back 150 years, possess such vitality as those of Handel. This is the more remarkable considering the speed at which they were written. In several cases the source of his airs was not original, but his genius embellished and gave inestimable value to everything he touched. If the last quarter of a century be accepted as indication of the

future, the more massive oratorios with which Handel's name is bracketed will become increasingly popular. There may be nothing new to say of them, but their influence certainly shows no sign of diminution. The Triennial Festival at the Crystal Palace, no less than the frequent performances elsewhere, demonstrate the undying power of the master's strains upon the emotions of the listeners. Had he given to the world nothing beyond *Messiah*, *Israel in Egypt*, *Samson*, *Judas Maccabæus*, *Acis and Galatea*, *Alexander's Feast*, and the "Dettingen Te Deum," Handel would have been entitled to rank among the greatest of composers, but besides these superb productions, there were numbers of operas, even the titles of which are now almost forgotten, of odes, anthems, short cantatas, sonatas, and concertos. His was indeed an industrious life, and estimation of his worth both as man and artist was testified by the public funeral at Westminster Abbey in 1759. He died on the 13th of the month, the day in that year being Good Friday.

For forty years Sir Henry Bishop was one of the leading representatives of English music. Born in London in 1786, he was musical director at Drury Lane in 1810, and two years afterwards helped to found the Philharmonic Society. At a later period of his life he was conductor of the Ancient Concerts, which in their time did much to further the work in which the elder institution was engaged. His operas and musical dramas were numerous, but few of them were destined for more than ephemeral existence. He provided accompanying airs for the stage versions of several of Scott's novels, as well as for Shakespearean revivals. It is by his glees, which comprise many examples of ingenious construction, combined with dramatic effect, and by some three or four of his brilliant airs for soprano that Bishop continues to hold a place in London concert programmes. His death took place in the Metropolis on April 30, 1855.

On April 8th, 1848, died, at Bergamo, Gaetano Donizetti, who could not be anything but melodious. It has been the custom of late years to sneer at the richness of his peculiar gift, but although Donizetti's facility in composition was so great as to induce carelessness it is impossible even now to hear his better known works without some degree of gratification. The ease with which he wrote was, indeed, fatal to his success as a dramatic composer. In some of his productions, notably the contract scene in *Lucia di Lammermoor*, the last act of *La Favorite*, and the second act of *Lucrezia Borgia*, there is abundant evidence of dramatic feeling and a power of concentration only needing cultivation and self-restraint to lead to remarkable artistic results.

Franz Abt, whose concerted vocal pieces have obtained a firm footing in this country, expired at Wiesbaden on April 2, 1885, and Sigismund Thalberg, the composer and pianist, whose brilliant arrangement of "Home, Sweet Home" and "The Last Rose of Summer" are still popular, died at Naples on April 27, 1871.

CITITERNE.

#### TO CORRESPONDENTS.

Letters connected with the literary department of this Journal must be addressed to the EDITOR.

Communications intended for insertion will receive no notice unless accompanied by the name and address of the sender.

The EDITOR cannot undertake to return articles of which he is unable to make use.

All business letters should be addressed to the PUBLISHERS.

Advertisements should reach the Office of Messrs. C. POOL & Co., 25, Bowdoin Street, E.C., not later than the 10th in order to insure insertion in the issue of the month current.





"LUTE" N° 136.

Also published separately PRICE 3d

# "WHEN THE DAY OF PENTECOST WAS FULLY COME"

Parochial Anthem for Whitsuntide

(OR GENERAL USE)

Composed by

ARTHUR KEMPTON.

Acts, Chapter 2<sup>nd</sup> ver. 1 2 3 4

LONDON:

Moderato. PATEY & WILLIS, 44, GT MARLBOROUGH ST., W.

M. M. ♩ = 96.

ORGAN.

*p* Swell with Reed.

SOPRANO & ALTO.

When the day of Pen - te - cost was ful - ly come, they were

TENOR & BASS.

*f* G<sup>♯</sup> to Principal, *coupé* to Sw.

Con Ped.

all with one ac - cord in one place.

PAW. 1905.

Copyright for United States property of A. P. Schmidt, Boston.

## Harmony.

When the day of Pen - te - cost was ful - ly come, they were

*cres.* *cres.*

all with one ac - cord in one place.

*f* *dim.*

## All the SOPRANOS.

M. M. ♩ = 96.

And sud - den - ly there came a sound from heav'n, as of a rush - ing

*Full Sw.* *accel.* *f accel.*

*Senza Ped.*

migh - ty wind, as of a rush - ing migh - ty wind, and it

*f*

*ritard.*

filled all the house where they were sit - ting.

*ritard.*

## FULL CHOIR.

M.M. ♩ = 96.

*cres.*

And there ap-peard un - to them clo - ven tongues, clo - ven

*pp* *a tempo.*

tongues like as of fire, and it sat up - on each up - on

*cres.*

each of them, And there ap-peard un - to them clo - ven

*p**p**p*



Cres.

tongues clo - ven tongues like as of fire and it sat up - on each up - on

each of them.

*Allegro Moderato.*  
M.M. ♩ = 126.

M.M. ♩ = 126.

*f*

And they were all fil - led with the

*ff*

*f*

Ped. Ped. Con Ped gues.

Ho - ly Ghost, and be - gan to speak with oth - er

tongues, as the Spir - it gave them ut - ter - ance, And

they were all fil - led with the Ho - ly Ghost and be - gan to

the

they were all fil - led with the Ho - ly Ghost and be - gan to

the

M.M. ♩ = 96.

First system of the musical score. It consists of a vocal line (treble and bass clefs) and a piano accompaniment (grand staff). The tempo is marked 'M.M. ♩ = 96.' and the dynamics include *f* (forte). The lyrics are: 'speak with oth - er tongues, as the Spir - it gave them'.

Second system of the musical score. It continues the vocal and piano parts. The tempo is marked 'M.M. ♩ = 126.' and the dynamics include *f* (forte). The lyrics are: 'ut - ter - ance. A - - - men A - - - men'.

Third system of the musical score. It continues the vocal and piano parts. The tempo is marked 'p Adagio.' and 'Adagio.' with a *p* (piano) dynamic. The lyrics are: 'A - - - men A - - - men A - - - men.' The system includes markings for 'ritard.' (ritardando) and 'p' (piano).







DR. NAYLOR.

No.  
Register

J

DR.  
known  
Stanning  
he was  
admitted  
the vic  
on the  
of Dr.  
taught  
organia  
spite o  
good r  
1863 a  
Doc. in  
Church  
vicar,  
service  
to ma  
of the  
bringin  
Parag

Whi  
special  
paragr  
master  
out of  
cathol

Dr.  
and se  
Merib  
which  
of vo  
trienn  
Assoc  
1893  
entitle  
words

Dr.  
milita  
presen  
scored  
anthe  
that  
Roya  
select  
save  
was  
banda  
the g

Th  
Minst  
singin  
the r  
servic  
the Y  
numb